

# LIBRARY OF CONGRESS CELEBRATES 100th ANNIVERSARY OF THE PHONOGRAPH

As the history of the phonograph has become more and more documented, one of the problems that has ironically appeared is *exactly* when to hold the celebration! Of course, the recent commemorative stamp avoided the problem entirely by appearing officially on March 23rd, a date otherwise unknown in the history of recorded sound. The Edison  
(Cont'd on page 3)



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**Question:** Who was the second person to receive a phonograph patent?  
**R.L., Columbus, Ohio**

**Answer:** The second phonograph patent, which consisted of a double tinfoil machine, was issued to A. Wilford Hall of N.Y. He was an interesting character with many unusual habits, and we hope to have an article on him soon. He received his patent on Sept. 23, 1879. It would be another four years before a phonograph patent would be issued to someone other than Edison. ☐

**Question:** In restoring a cabinet for an Edison Class M Balmoral phonograph, I have tried to locate suitable knobs for the chip drawer and the parts drawer. Can you help?  
**L. W., Scarsdale, N.Y.**

**Answer:** The correct knobs for this machine had the screw going through the entire knob. The closest replacement I have seen, in size, color, and material, is available at your local hardware store, made by the Amerock Corporation, Rockford, Ill. 61101, as white porcelain knob #T-705-30. They run about \$1.25 for a set of two. ☐

**DEAR APM:**

**Question:** Do you know when the tradition of awarding a gold record to a performer began? **J.K., Ashville, N.C.**

**Answer:** The first official gold record, for sales of a million copies, was awarded to Glenn Miller in 1942 by RCA, and is mentioned by Tim Brooks in his current book review. A miniature gold record bracelet was awarded to Marie Hall in 1905 (never found), a solid gold cylinder was given to Edison by his jobbers in 1906 (now at the Site), and a gold record was presented to Feodor Chaliapin in 1933 by the Gramophone Co. to mark an association of 30 years. Of course, every collector can get one — after all, those cylinders were “Gold-Moulded!” ☐

**Question:** When was Eldridge Johnson’s Consolidated Talking Machine Co. founded?  
**L.F., San Francisco, Cal.**

**Answer:** The Consolidated Talking Machine Co. was organized on July 6, 1900, and was the transitional link between the Berliner (and the National Gramophone Co.) and the Victor Talking Machine Co. They produced both machines and records, cabinets, and accessories, as well as the Berliner-Johnson style of reproducer marked with a letter “C” instead of the customary “J.” A catalog showing the company’s wares and records, dating from October, 1900, has been published by **APM** and is available as reprint #11, for \$3.50 ppd. ☐



(Cont'd from front page)

National Historic Site recently held its own celebration on August 12th to mirror an earlier one held in 1927 and to mark a newly discovered drawing of a strip phonograph. In addition, a symposium on the cultural influence of the phonograph will be held December 7-10, 1977, a date that certainly coincides with the completion and exhibition of the first tinfoil model on December 7, 1877, at the offices of the *Scientific American* in New York City.

But a date that hasn't been used up to now is July 18, an eventful day on which Edison, almost in passing, indicated the possibility of storing up and reproducing "automatically at any future time the human voice perfectly." The Royal Scottish Museum of Edinburgh anticipated this date slightly when it recently opened a significant display of phonographs by publishing an excellent Exhibit Guide and Research Symposium (both books will be available from APM). But the July 18th date was chosen by the Library of Congress in Washington, D.C. to inaugurate its own display on the phonograph, entitled "A Wonderful Invention - From Tinfoil to the LP." Now open to the public through September 30, a special viewing was held on the evening of July 18, and APM was invited.

My wife Judy, myself, and Bob Feinstein left Brooklyn around 11:30 am that day and returned around 3am the next morning. If nothing else, ten years of antiquing for phonographs has inured us to these marathon runs! On the way back, we picked up Ray Wile, who had previously gone down by train.

We were all warmly greeted by Gerry Gibson and staff at LC and got to meet some of the people responsible for the exhibition, including noted Sousa authority, Jim Smart (See APM, Jan. 1973). Originally the exhibit was to comprise about 300 items, but the Exhibits Office at LC, not accepting the idea that phonograph collecting is the most important thing in the world, limited it to a round 100 items, no doubt one to a year! Since many of our readers may not be able to attend, a brief rundown follows:

Basically, the Exhibit follows a chronological development. Actual phonographs, few in number, included a hand-wind Berliner, a metal lever-wind Berliner, a rear-mount Zonophone, and a model of the first Kruesi tinfoil machine. A rare Edison talking doll, with its hand-wound mechan-

ism was allotted its own display case. A number of unusual records, from a miniature Tainter cylinder 1/2" in diameter to pirated Vitaphone discs, from early Caruso's to the first two-sided discs, were also included. Since the exhibit extends to modern times, some space is devoted to the development of electrical recording, the LP, the 45, and tape recording. Since LC has for many years been involved with "Talking Books," (its own contribution to the history of the device, and one foreseen by Edison), some of these were shown too.

Enhancing the visual aspects were several sound stations where one could hear examples of early cylinders, discs, and even Harry Truman. All one had to do was press a button and pick up the earphone. Looking around the display area, with several people intently listening, one could imagine the early days of the phonograph parlor, only in this case, the sounds of the live orchestra and the consumption of delicious food and drink gave us some competition.

Visual displays also included an original 1889 oil painting of a young Edison listening to a class M phonograph, the first article ever published on the phonograph, the original "Song of Mister Phonograph," an original piece of tinfoil, and various record catalogs and photographs, including one of the Smithsonian's Phonautograph.

Accompanying the display is an extremely handsome official guide to the Exhibit, written by James Smart, and published by LC, measuring about 9" by 11" and running some 40 glossy pages. It is divided into two sections, the first 25 pages giving an illustrated history of the phonograph and the last 15 describing, with pictures, the various exhibits. For the most part, the historical section is quite well written, with only minor errors, such as "the exact date of construction of the first phonograph is not known." Kruesi's time and work sheets survive and verify December 1 through December 6 for its construction, as well as for the wooden patent model. Also, there is some confusion concerning Columbia's first commercial all-wax cylinders. These actually date from 1889 (using Edison blanks!), but Columbia did not adapt its earlier feedscrew mechanisms until May, 1893, when you could finally play an Edison style cylinder on a Columbia machine. Also, Berliner is cited as never having used the Nipper trademark, but the last Berliner record catalog (June, 1900) which is in the exhibit, shows this famous trademark.



# The China Connection:

## Sleuthing Pays Off in Chicago Mystery

T. C. Fabrizio

Like the Loch Ness Monster, the island of Atlantis and the city of El Dorado, the Standard Talking Machine Company of Chicago presents a fleeting reality which recedes as it is approached. This firm, whose disc phonographs and records are quite familiar to any enthusiast of mechanical music, is in fact, a mirage. Yet, it holds all the mysterious allure of a shadowy spectre. Despite the abundance of artifacts bearing its name from as far back as 1904, the Standard Talking Machine Company did not really exist until nine years later.

At the very core of the conundrum is a question of motives. It is rather well known

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Finally, Caruso's rendition of "E lucevan le stelle" from *La Tosca* on Pathe is given as his first recording in 1900/01, despite the fact that there is no evidence for it. An upcoming article in APM will hopefully settle the actual date of the legendary AICC cylinders.

APM had the chance to meet and talk with several researchers, such as Marty Sokol, LC's own Bob Carneal, RCA's Rex Isom, and even Berliner's grandson, Robert Sanders, whose mother was the little girl so frequently shown operating the Gramophone. Officials from the RIAA, who paid for the fete, were also there, as well as collector Charles Pfeiffer, who lent one of his rare machines.

All in all, an enjoyable and hectic day. As permanent mementos of the occasion. LC has provided several items: first, the official Exhibition Catalog entitled "A Wonderful Invention," which sells for \$2.50; a large, attractive red, white and black Exhibition Poster, also selling for \$2.50, and a small Graphophone Exhibition Poster, selling for 25¢. All of these items are available from the Library of Congress, Information Office, Washington, D.C. 20540. APM will stock the Exhibition Catalog for visiting subscribers only.

Collectors wishing to be notified upon the arrival of the important Royal Scottish Museum Guide Book and Phonograph Symposium should send a card to APM. □

that this company and others of its ilk, operating in Chicago at around the same time, employed some kind of scheme to market their machines and records. Up to now, one simply assumed that the musical items functioned as "premiums" to promote the sale of "other" merchandise. Yet, this relationship is the very key to the identity of Standard. It was upon October 11, 1901, that the corporation was begun which would long go under the name of, before finally legally becoming, the Standard Talking Machine Company. Organized "to manufacture, buy, sell and deal in china, porcelainware and other articles of merchandise," it was initially called the East Liverpool China Company!

The East Liverpool China Company was formed in the city of Chicago with a capital stock of fifty shares, totaling \$5,000.00. L. B. Percival held the controlling interest, with A.J. MacArthur and F. P. Miner owning (pardon the pun) minor shares. It was as this china corporation that the moniker of the Standard Talking Machine Company would first be used. As early as 1905, an outgrowth of this name was operating in the building at 198-202 Monroe Street (now 205 W. Monroe), whereas the parent company was headquartered at 147 Fifth Avenue (now Wells Street). This dichotomy persisted until 1907, when, on April 24, there was an apparent shift of power. On that date, the East Liverpool China Company was renamed the Great Northern Manufacturing Company, at the same address. In the official documents, no mention was made of Percival, MacArthur, and Miner. Instead, Thomas E. Johns and K. M. McLaren had become, respectively, president and secretary. They continued in these same posts at least until 1912, and probably until 1913, when, coincident with the official change of the firm's name to the Standard Talking Machine Co., E. R. Anderson replaced Johns as President. What transpired between 1907 and 1913 was a fascinating case of multiple personalities, which I have recently outlined elsewhere. Briefly, Great Northern, in actuality the Standard Talking Machine





**The 1911 version of the MODEL A Standard    The designers didn't work too hard on Model B**

Co., saw fit to go into competition with itself by offering a line of Harmony disc phonographs and records, in the same association with china goods. In this double incarnation, the company continued until 1911. In that year, following the introduction of a major street renumbering system, both halves of the firm moved into the Heisen Building on the corner of Dearborn and Harrison Streets. At about this time, two other companies suddenly emerged from the original parent corporation: the Harmony Talking Machine Co. and the United Talking Machine Co. This left Great Northern, dealers in china *and* speculators in talking machines, to proceed under three other designations besides its own until it was completely renamed in 1913.

Yet, we have almost passed the most significant clue to the unravelling of the Standard Talking Machine Company's true nature. This is contained in the firm's original title. At first glance, however, the "East Liverpool China Company" seems to hide little information. It is precise, yet has the vague cachet of a far-off place. Was it chosen for this reason? If we assume that the name was not merely decorative, but

was meant to refer to an actual place, there is much to be discovered. No place called East Liverpool exists near Chicago, nor are there any, in fact, in the state of Illinois. Moreover, if we limit ourselves to the continental U.S., we find that there is no other town or city in the entire country by the name of East Liverpool but one: East Liverppol, Ohio. Here lies the china connection. From East Liverpool, Ohio, sprang the name of the firm which was founded many miles away in Chicago, and the very "raison d'etre" of the Standard Talking Machine Co.

The details of this obscure but important link are yet to be revealed. The connection between the very real activity of pottery making in East Liverpool must be made with the Standard Talking Machine Co. of Chicago. It is noteworthy that there were other firms which likewise made similar and strange bedfellows of china and phonographs, such as the O'Neill-James Co ("Busy Bee"), which existed only a few blocks distant. My next article shall begin in East Liverpool and work outward. These curious wraiths of Chicago shall yet give up their secrets to the historical eye. □



## SHOULD I WRITE A BOOK-LENGTH BILLY MURRAY BIOGRAPHY?

Jim Walsh

Tim Brooks' article "About Dates and Labels - and Billy Murray" in Vol. 5, No. 1, of *APM* may solve a mystery that has been bugging me. For months I have been receiving letters saying "it has been rumored" that I have written a book-length biography of Billy Murray to appear in *Hobbies* Magazine. My correspondents have had the impression that this article was to have started in the May issue, to commemorate the 100th anniversary of the birth of Billy, who was born in Philadelphia May 25, 1877. And now they are beginning to ask why publication hasn't begun.

This has puzzled me, for I hadn't planned such a series this year, as other articles were already scheduled through 1977 and early 1978, and so I have wondered how the impression got started. Now, I see from Tim's contribution that I wrote to him more than a year ago that I was "meditating" a book-length Murray series for *Hobbies*, and perhaps he had passed this casual remark on and others have gained the impression that something definite is in the works.

It isn't, but it is true that for many years I have been "meditating" such a project. In fact, some 14 years before his death, I spent two weeks with Murray at his home in Freeport, L.I., doing my best to make him talk about himself for publication, but with disappointing results. Although Billy was unequalled in his portrayal of the "conceited jackass character" on records, he was exceptionally modest with a strong streak of self-depreciation, and he preferred to talk about any subject *but* Billy Murray. After his death, I believe I asked *Hobbies'* readers if they thought I should undertake a full-scale Murray biography — some were in favor, others not, and the matter went no further. But now Tim Brooks' article has encouraged reconsideration, and I have decided to place before *APM's* readers the pro's and con's of the question. First, the pro's:

There is no doubt that the original short articles I wrote about Billy when I first began contributing to *Hobbies* (and was then allowed only limited space) are woefully inadequate. And as Tim says, they are virtually inaccessible except for the public libraries, and then, often as not, one finds they have been cut out! It is also undeniable that this genius of the comic song deserves a book-length account of his life, personality, and recording career. It is

a shame that none has been published. The life blood of the recording industry, so to speak, was channelled through Billy Murray and the story of his career would also involve telling of his association with innumerable other artists.

On the con side is the fact that it would require two or three years of my department in *Hobbies* to do him justice, and I have always felt it wouldn't be wise to devote so much time and space to one man, outstanding as his accomplishments were. Not all readers of "Favorite Pioneer Recording Artists" are Billy Murray addicts, and many, I believe, would resent the one subject month after month, year after year. Some readers might lose interest in the Department, and both the editor of *Hobbies* and I would be unhappy about that.

Another drawback would be my inability to report on current events, since they would interrupt the Murray continuity.

A third adverse consideration is the fact that *Hobbies* must now have close to a ten years' supply of articles I have already submitted — they probably could be made to do for a decade by slightly shortening installments - and I have enough of an author's vanity to think they contain good stuff. I have a strong desire to see them published before I am summoned to take harp-twanging lessons from Saint Peter or to learn from Gabriel how to blow off-key notes on a cornet. But a long-playing Murray series, stretched over say three years would decidedly lessen my chances of seeing all these earlier efforts in print.

Now what do you, the readers, think I should do? I would like to know. Of course, no effort would be made to publish a "complete" Murray discography because neither I nor anyone else is capable of tracking down *every* record in which he sang or spoke. His career would be discussed perhaps to the point of satiety, but not to that of saying "Now, here is a list of every record in which Billy ever participated."

There is another possibility, perhaps remote, that I should prefer to long-range *Hobbies* publication. Is there a chance that a group of Murray enthusiasts would finance publication of a hard-backed book-length biography published separately? Could the publisher of *APM* undertake such a thing? I can't undertake to try to persuade any of the commercial publishing houses to accept a Billy Murray manuscript ("Billy who?"), but if such a group, or *APM*, could guarantee publication, I would devote my

(Cont'd on page 13)



# OUR PRIZE OFFER



To the first person sending us complete and correct answers to the following questions, we will present one of our new, handsomely nickelled Graphophones on an elegantly nickelled base, and six of the famous Columbia records, which are the standard of excellence in their line. To *any person* sending us correct and complete answers, regardless of the order in which they are received, accompanied by cash orders for five of our machines of any type, or by not less than twenty-five certificates of membership in the Christmas Club, each with the proper remittance, we will present one of our handsomely nickelled \$15.00 machines in elegant hardwood case and one dozen of the celebrated Columbia records. The answers to the questions are in every case the names of Graphophone parts or accessories; and can be found in our literature in regard to the Graphophone. It is not necessary to own one of our instruments in order to answer the questions, though familiarity with the machine and its operation will of course be an aid. Any dealer in our goods will gladly give you facilities for becoming acquainted with the Graphophone, or you can obtain any information desired in regard to it from such of your friends as have machines. We will be glad to supply you with catalogues or other literature, however, and a careful perusal of such literature should enable you to answer all of the questions. No charge of any kind is made for entrance in the contest, and the prizes will be awarded the winners absolutely without cost of any kind to them. Entries will close December 20th, and the prizes will be awarded not later than December 23d, and prompt delivery made. The names and addresses of the successful contestants will be published, together with the correct answers to all of the questions. Contestants sending in cash orders for more than five machines or more than twenty-five cash memberships in the Christmas Club, will be allowed to select other goods from our stock at list prices in proportion to the orders or memberships sent in; and an opportunity will be given the successful contestants, later, to compete for one of our elegant \$100.00 Home Grand Graphophones. Look us up through your home bank, and send in your answers.

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No. 2—What is it that is the means of destroying speech and yet is a more or less important part of the greatest talker on earth?

No. 3—What part of the Graphophone suggests the magician who has borrowed your watch and surprises you by finding it in your own pocket?

No. 4—What is it that the army could not do without?

No. 5—What is as indispensable in a Graphophone outfit as Mr. Edmond Godchaux was to the recently elected Democratic ticket in San Francisco?

No. 6—Why is a Graphophone like a squirrel?

No. 7—Name of a fruit necessary for some Graphophones?

No. 8—What is sometimes essential for a Graphophone, but always in a baseball game?

No. 9—What is necessary for irrigation in an inland town?

No. 10—What is it that a bicycle racer may be proud of breaking but that a careful Graphophone user never breaks?

*Columbia Phonograph Co. (Gen'l)*

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An original 1898 Contest sponsored by Columbia, using Graphophone "parts" for the correct answers. We can't claim to have gotten them all right ourselves, but we hope to publish the solution in a forthcoming issue, with some assistance from our readers.



## BOOK REVIEW

*The Book of Golden Discs*, by Joseph Murrells, 503 pp.

Tim Brooks

Books such as this make one wonder if freedom of the press is such a good idea. It is absolutely incredible how much misinformation and how many unsubstantiated assumptions have been packed between the covers of this huge tome, whose early entries, at least, appear to have been chosen primarily on the basis of whim and hearsay.

The book claims to "set out in chronological order the details and story of every phonograph disc which has been certified or reliably reported to have sold one million or more units globally." The author does not claim to vouch for every listing, "but has passed on such information as many years of research have led him to believe is derived from acceptable reports." (pp. 7-8). Before we embark on a little journey through some of the "facts and figures" pertaining to early discs, it might be well to consider the premise of the book.

The term "million seller" or "gold record" certainly has a ring to it. The author tells us that the first known gold records were a group of miniature golden discs on a bracelet (along with a tiny gold violin and a gramophone arm) presented to Marie Hall by the Gramophone Co. of England in 1905, in honor of her becoming the first popular woman violinist. This had nothing to do with sales of a million records, of course, the first presentation of that type being made by the Victor Co. to Glenn Miller in 1942, for his best selling record, "Chattanooga Choo Choo."

The idea of presenting a gold record in recognition of million-copy sales caught on and, the record business being what it is, soon got completely out of hand. All that was required was a record company announcement that a recording had sold a million copies, and considerable free publicity and additional sales value were immediately forthcoming. This was particularly tempting to smaller labels trying to peddle their catalogs of "golden hits." The worst excesses came in the late 1940's and 1950's, when independent labels were springing up like crabgrass. One of the

# THE BOOK OF GOLDEN DISCS

worst offenders was Imperial Records, a small west coast label, which seemed to think that everything Fats Domino put on wax for them sold a million or more (including some records which never even made the charts in the rhythm and blues field, much less in the larger popular market.). Fats was eventually presented with 23 gold records by Imperial, all of which are included in this book, without question.

Imperial was not the only offender. Minor labels, such as Ember, Specialty, King, Jubilee and others ground out so many gold record press releases that finally the record industry as a whole -- despite its ingrained addiction to, and tolerance of, "hype" -- had to call a halt. In 1958, the Recording Industry Association of America, a trade association, began to authenticate million-sellers by offering to examine the books of any company which wanted to announce a



"certified" gold record. The plan was entirely voluntary, and the record company had to pay the cost of the audit, but RIAA certification soon became standard practice. Fats Domino stopped having million-sellers and everyone was happy.

Certification continues today (and *The Book of Golden Discs* can be considered reasonably accurate in its choices after 1958), but it hardly matters anymore. The record business is so enormous now that a million sales is commonplace. Last year RIAA reported over 200 gold records, including 53 singles. That's *one per week!* The trade is currently plugging platinum records -- for two million sales.

Which brings into question the very premise of *The Book of Golden Discs*. Since the U.S. record business is vastly bigger now (around 600 million units per year) than it was in 1900 (about 3 million units), what is the point in fixing one level -- a million copies -- and applying it to all eras? The figure of a million may have been relevant in the 1940's and 1950's, but it was not before then and it isn't today. Many huge sellers (for their day) of the pre-1940 era are left out, and many trivial sellers of today are included.

Of course, such a standard may make this a more salable book, since the listing consists mostly of contemporary artists. The first 57 pages take us all the way to 1949, the next 100 are the 1950's, and the next 225 are the 1960's. It may also give today's teenage record buyer the impression that nothing of importance happened until he came along.

There is one other problem, and that is that most big selling records really have no story per se. The songs are ground out by commercial tunesmiths, recorded by people whose purpose is to make money, are released with hundreds of others, and to everyone's surprise just happen to catch the public's fancy. What do you say, for example, about "Whispering?" It was a nice song, Paul Whiteman had a good arrangement of it, and it did well.

The author has used his entries as hooks upon which to hang mini-biographies of artists and composers, which is legitimate enough, though it makes for somewhat disconnected reading. For one thing, many important and popular artists never had a million seller, or never had one claimed for them (no Billy Murray here), while many who were flashes-in-the-pan did. For

another thing, try to *find* a given biography with a layout like this. Usually it's alphabetical under the first year in which a million-seller was reported for the artist in question -- but not always. If artists are the focus, why not just publish a book of biographies?

As long as records are being considered, it might seem logical to include such information as the record number, when the recording was made, when it was released, the period during which it was possible, etc., but the author does not give us that. Instead we have biographies of the artists, sometimes of the writers, and sometimes anecdotes of questionable accuracy. When an artist has many reported million-sellers to his credit, the "stories" become reduced to such one-line fillers as "By 1957 the remarkable Fats achieved a fifth million-seller with his own composition." Period.

Now let's take that little journey through the first ten entries, covering the years 1903-1920 - the years in which APM readers are most likely to be interested.

**#1 - 1903, Enrico Caruso: Vesti la Guibba (Victor, USA)** A capsule biography of Caruso has him first recording for the Gramophone Co. in Milan in 1901 (Incorrect -- it was April, 1902, and the company was then known as The Gramophone and Typewriter Co., Ltd. Also, the date of Caruso's first recording is not yet known, since the AICC cylinders have not been dated; however, a forthcoming article in APM will attempt to fix the AICC date once and for all). He did not record for Victor in the U.S. "from the autumn of 1903," but rather beginning in February, 1904. The author is even more confused about how many recordings Caruso made of "Vesti la Guibba," listing four rather than the actual three. The first date is correct, Nov. 12, 1902, with piano accompaniment. The second, also with piano, was Feb. 1, 1904, not 1903, and the third and last, with orchestra, was March 17, 1907 (the author gives "1907" and "between 1906 and 1908" as two different recordings). This information is readily available -- couldn't the author have looked it up for us?

Victor did not in later years re-record Caruso's voice electrically to make it "clearer and truer than when first waxed." The purpose was to add full orchestral backing. And finally, could we not at least



have the correct name of the opera? It is "I Pagliacci" ("*The Players*"), not "Pagliacci."

**#2 - 1905, Arthur Collins: *The Preacher and the Bear* (Victor, USA).** This may or may not have sold a million copies on Victor -- as in most cases, the author gives no documentation whatever. (Victor has no individual sales data for it). But consider: the total sales of *all* Victor black label records in 1906 was only 5.6 million, and over the next *ten* years, 70 million. No matter how often you come across copies of "The Preacher and the Bear," you come across plenty of other titles from that era too, and I frankly doubt that any one release could have accounted for such a large proportion of Victor's total output. Nor does longevity of these early records in the catalog count for as much as is sometimes supposed. Sales data which does exist suggests that even standards generally trailed off to a few hundred or a few thousand copies per year after the first few years, though they may have remained in the listings for decades. Have you ever seen Collins' "Preacher and the Bear" on the Orthophonic label? And, as with most entries, there are no recording dates, record numbers, or release dates given here.

**#3 - 1910, Burt Shepard, *Laughing Song* (Zonophone, Britain).** I am no expert on the British recording industry, but inasmuch as it was much smaller than its U.S. counterpart in these years, it seems highly unlikely that Burt Shepard's copy of this George W. Johnson song could have sold so many copies (none of them in the U.S.). It certainly did not do so in the Orient alone, where the talking machine business was infinitesimal in those days. (This is apparently a misquote from Fred Gaisberg's *The Music Goes Round*, where the recording is said to have sold half a million in India -- also questionable. Gaisberg, we now know, wrote his book largely from memory and without access to the Gramophone Co. files.).

"Limburger Cheese" (or "The Boy and the Cheese") was Victor/Improved #7, and was in the catalog in 1900, not 1903. It was originally made by George Broderick in 1900 and was *remade* by Burt Shepard in 1901. As for George W. Johnson, the short biography of him given here perpetuates the infamy that he murdered his wife and was hanged -- a story about which there is no proof and much contradictory evidence. Jim Walsh has carefully refuted this

statement (also made in Gaisberg's book) in a 1971 *Hobbies* article entitled "In Justice to George Washington Johnson." One wishes that Mr. Murrells had checked his facts and given similar justice to the memory of this pioneer black recording artist.

**#4 & #5 - 1912/1913, Al Jolson: *Ragging the Baby to Sleep*, and *The Spaniard That Blighted My Life* (Victor, USA).** These are perhaps the most ridiculous entries in the entire book. Anyone who has dealt extensively with auction lists, large private and public collections, and who is familiar with the trade literature of the day, is aware that these two records are in fact among the rarest and most sought after discs that Jolson ever made. Hundreds, perhaps thousands, of individual Victor titles from the same period by Pryor, Murray, Collins & Harlan and others are found in profusion, but not these! The author blithely assigns sales of 1.1 million copies to the first and almost two million to the second. If they sold one tenth of that, I'll eat my gramophone!

**#6 - 1914, Joe Hayman: *Cohen on the Telephone* (Columbia, U.K.).** "Said to have sold over two million in the U.S.A." Interpolating from known industry-wide production and Victor production, Columbia appears to have been producing about 6 to 8 million records per year during this period. That "Cohen on the Telephone" alone could have accounted for two million of this total is a bit hard to swallow. Also, figures which do survive at Columbia indicate that even the top-selling standards in the catalog -- mostly instrumental solos and Hawaiian numbers -- were shipping no more than ten to thirty thousand copies per year in the "teens," with Columbia sales virtually non-existent in 1921.

Files do not exist for all records at Columbia (and not for "Cohen" unfortunately), but there is a fair sample from 1915 on, and the highest total I have been able to find prior to 1919 was for Louise & Ferara's "Drowsy Waters" (A2016), which shipped 322,000 copies over the years. This is not so unlikely, when you think about it. Comedy records, such as "Levinsky at the Wedding" (222,000), "Uncle Josh at the Opera" (102,000) and "No News, or What Killed the Dog" (55,000) averaged much less. Given that kind of data, it seems most unlikely that "Cohen on the Telephone" could have sold two million copies in the U.S. Two



hundred thousand would have been a lot.

Incidentally, the whole area of early record sales has received very little rigorous research. I am currently working on a long-term project to study the data that does exist, and hope to have an article on this in time. While it is true that you can't simply go in and look up sales figures in the Victor or Columbia files, and that the data which does exist is of varying reliability, there is much more information available on early record production that one might suspect.

**#7 - 1915, Alma Gluck: Carry Me Back to Old Virginny/Old Black Joe (Victor, USA).** If anything on Red Seal sold a million, this would probably be it, though once again the author has done no research at all, but has simply repeated hearsay (from Alma's daughter). After lengthy biographies of James A. Bland and Stephen Foster, the composers of the two songs, we have a paragraph on the record itself, which is a gem. "The recording ... was undoubtedly made in the period before 1918, probably some time between 1911 and 1915." (Since the record was actually released in February, 1915, I should think it would probably have been before that year! The exact date is available at Victor). It was not released on double-face "maybe around 1915" (sic), but in 1923, when all Red Seals were doubled. The double-face issue is the one which is supposed to have sold a million "by 1918," although, as we have seen, it was not released until 1923.

**#8 - 1918, Henry Burr: Just a Baby's Prayer at Twilight (Victor, USA).** This is a logical entry, at least, since the record came out just when individual Victor titles were selling maximum numbers of copies, due to a huge industry-wide boom and a limited number of titles being released. The entry contains a rather peculiar biography, which emphasizes Burr's recordings with the Art Landry and Roger Wolfe Kahn Orchestras in the 1920's (?) and his management of the Eight Popular Victor Artists troupe. The author is apparently unaware that the name "Henry Burr" was a pseudonym.

**#9 - Henry Busse: Wang Wang Blues (Victor, USA).** This item is a misattribution. The record was by the Paul Whiteman Orchestra, and was sold on that basis -- Busse was simply one member of the band (though a featured one). To get his million

here, the author says he has lumped together sales of this record, another titled "Hot Lips" and a Decca version made by Busse's own orchestra in 1935 (incorrect again, it was 1934). Odd bookkeeping. Also, to say that the Decca version is still today "one of the U.S.A.'s perennial singles hits and is kept in constant supply" is wishful thinking. I asked a clerk at a large record store recently whether he had "The Wang Wang Blues," and he called a cop.

**#10 - 1920, Ben Selvin Orchestra: Dardanella (Victor, USA).** there are firm sales data for this one at Victor, and it is 961,144 pressings (not necessarily sales). Sorry. Even if we include it anyway as "close enough," "Dardanella" did not sell anything like 6.5 million copies on "collective labels." Victor accounted for 52% of all records made in 1921, the year after this one was released, and if Victor did not sell a million copies of it, there is no reason to believe the other half of the industry did. (Columbia, the second largest label at the time, shipped 832,000 copies of the Prince's dance Orchestra version). Also Selvin's version was not *recorded* in February, 1920, that is when it was *released*.

Those are the first ten entries in *The Book of Golden Discs*, in order. Here are a few samples of later candidates:

**1922 - Art Landry Orchestra: Dreamy Melody (Gennett, USA).** I doubt if all Gennett records combined sold a million copies in 1922. The source of this entry is given as Art Landry himself, obviously an unbiased source...

**1923 - Bessie Smith: Down Hearted Blues (Columbia, USA).** Despite anything you may have heard, this record sold nowhere near a million copies. Shipment figures at Columbia give a total of 277,000 over the years -- not 800,000, as claimed here. This was not Bessie's first side for Columbia, either, that honor going to "Tain't Nobody's Business If I Do" (unreleased). There was also an Okeh test record before that.

**1924 - Vernon Dalhart: The Prisoner's Song (Victor, USA).** Although this title may well have sold a million, its sales were not "between six and seven million," a figure which seems to have come from a Victor promotional brochure of the early 1950's. Most authors keep repeating such obviously inflated figures? Victor's own in-house data show 1.3 million copies pressed of all *five* versions issued between 1924-1927.



**1926 - Moran & Mack: The Two Black Crows (Okeh, USA).** This was recorded on Columbia, not Okeh, and the first disc of the series was issued in 1927, not 1926. The says he has lumped together five *different* records by Moran & Mack to get his million here.

**1926 - George Olson & His Band: Who (Victor, USA).** The important thing about this record, which the author does not mention, is its use of a vocal trio, which started an enormous vogue for vocalist-with-band recordings.

**1926 - Sophie Tucker with Ted Lewis Band: Some of these Days (Columbia, USA).** A nice record, but it shipped only 92,000 copies over the years, according to Columbia's own files. That's a long way from a million copies.

**1927 - Red Nichols Orchestra: Ida, Sweet as Apple Cider (Okeh, USA).** This item was recorded on Brunswick, not Okeh. It is a relatively uncommon record, and it is extremely doubtful that it sold anything like a million copies.

**1928 - Sophie Tucker: My Yiddishe Momme (Columbia, USA).** This was not even *released* in the U.S., let alone a million copies here!

**1933 - Ted Weems Orchestra: Heartaches (Bluebird-Victor, USA).** This was a hit in 1947, not 1933, and should be listed under the later date. Also, the million selling version was on Decca, not Bluebird or Victor.

**1934 - Gid Tanner & His Skillet Lickers: Down Yonder (Victor, USA).** This was on Bluebird, not Victor. Inasmuch as Bluebird's entire output in 1934 was 1.3 million records, and about 25 million through the end of the 1930's (including all those big bands), such huge sales for this one disc seem unlikely, to say the least.

**1947 - Betty Hutton: I Wish I Didn't Love You So (Capitol, USA).** This selection was a much bigger hit for Vaughn Monroe than it was for Hutton. In any event, sales were so dispersed -- there were four different versions on the charts in 1947 -- that it is unlikely that any one sold a million, worldwide or not.

**1947 - Art Lund: Mam'selle (MGM, USA).** The author is apparently unaware that Lund was "Art London" in his big band days.

**1949 - Patti Andrews with Chorus: I Can Dream Can't I? (Decca, USA).** Though Patti Andrews is featured, this was by the *three* Andrews Sisters, and was labelled and sold as such.

**1951 - Johnnie Ray: Here Am I -- Broken Hearted (Columbia, USA).** This is the wrong side of the record. The hit was the other side, "Please Mr. Sun."

**1952 - Jo Stafford: Early Autumn (Columbia USA).** Wrong side again. The hit was "Jambalaya."

**1954 - The Chordettes: Mr. Sandman (Cadence, USA).** "Jimmy Lochard" is listed as one of the members of this group, but I distinctly remembered the Chordettes as being an *all-girl* quartette. That set me to checking out who *was* in this group. What I found out serves as an interesting commentary on the rash of pseudo-"encyclopedias" currently in the market.

First I checked two reference books on recent pop music, *Rock On: The Illustrated Encyclopedia of Rock 'n' Roll* (costs \$13.), and *The Encyclopedia of Pop, Rock and Soul* (\$20). Each gave different personnel from the other, and *neither* agreed with *The Book of Golden Discs*. So now I had \$50. worth of "reference" books listing three different sets of personnel. Which of them was right? Thoroughly frustrated, I went to a library and started digging through original source materials. Finally, in an issue of *TV Guide* from 1952 -- when the girls were on the *Arthur Godfrey Show* -- I found a detailed biography. The members were given as Virginia Osborn, Dorothy Schwartz, Carol Hagedorn and Janet Ertel. Which reference book was right you ask? *None* -- they were all wrong!

This is only a small sampling of the questionable "gold records" in this book. Many entries are obviously absurd, as anyone who has done "years of research" should know. I have barely touched upon the accuracy of the biographies, or upon the rock era.

In addition to the record listings, there are several other sections and appendices in *The Book of Golden Discs*. A preface claims that the first disc charts appeared in the U.S. in *Billboard* magazine in 1940 (incorrect -- *Billboard* had them in the 1930's, and *Variety* in the 1920's). There is a list of Milestones in the History of Gramophone Records" which gives August 15, 1877 as the date of the invention of the



phonograph (it was constructed in December) and 1888 as the date of the first recording by a popular artist, Josef Hoffman, at the Edison laboratories (he was not the first, he was not a "popular artist," and he did not record at the Edison lab.). Also, collectors of Indestructible cylinders and 5000 series Blue Amberols (made in the late 1920's) will be interested to read that by 1912 "cylinder recording had ceased."

There are also tabulations of million sellers by year and by artist (Fats Domino has the third highest total!), total sales by artist, by song and by writers, longest duration on the record charts, half-million sellers, signature tunes, stage musicals, and a day-by-day diary of notable events through the year. None of this appears to be any more accurate than the rest of the book (in fact, much of it is based on it).

By now, I'm sure that the reader will have gotten the point about *The Book of Golden Discs*. It has been given a fairly lengthy review only because of the opportunity that it provided to bring out some interesting information on record sales (turned up in checking the book), and because this book is unfortunately typical of the kind of reference books which are flooding the market of late -- on records, music, films, radio, you name it. Many of these contain incredibly sloppy research, yet they present themselves as authoritative -- to readers who may often not know that they are buying, assimilating, and repeating information which is simply wrong. That includes, I'm afraid, some recent publications which are by and for collectors. More on that, perhaps, in another issue.

As for *The Book of Golden Discs*, it is not recommended to anyone. Mr. Murrells is a songwriter and author (this is the second edition!) who, according to the publisher's notes, has several times been called upon as an "expert witness" in trials concerning music. He had better not let his next courtroom opponent see this book!

It is available, for those interested, from your local bookstore or in Great Britain from Barrie and Jenkins Ltd., Publishers, London, England, for approximately \$17.00. **NOTE:** My thanks to Larry Holdridge for supplying the correct dates of the Caruso recordings, and to Mr. Henry Brief, Executive Director of the Recording Industry Association of America, Inc., for information on that organization's gold record certifications. □

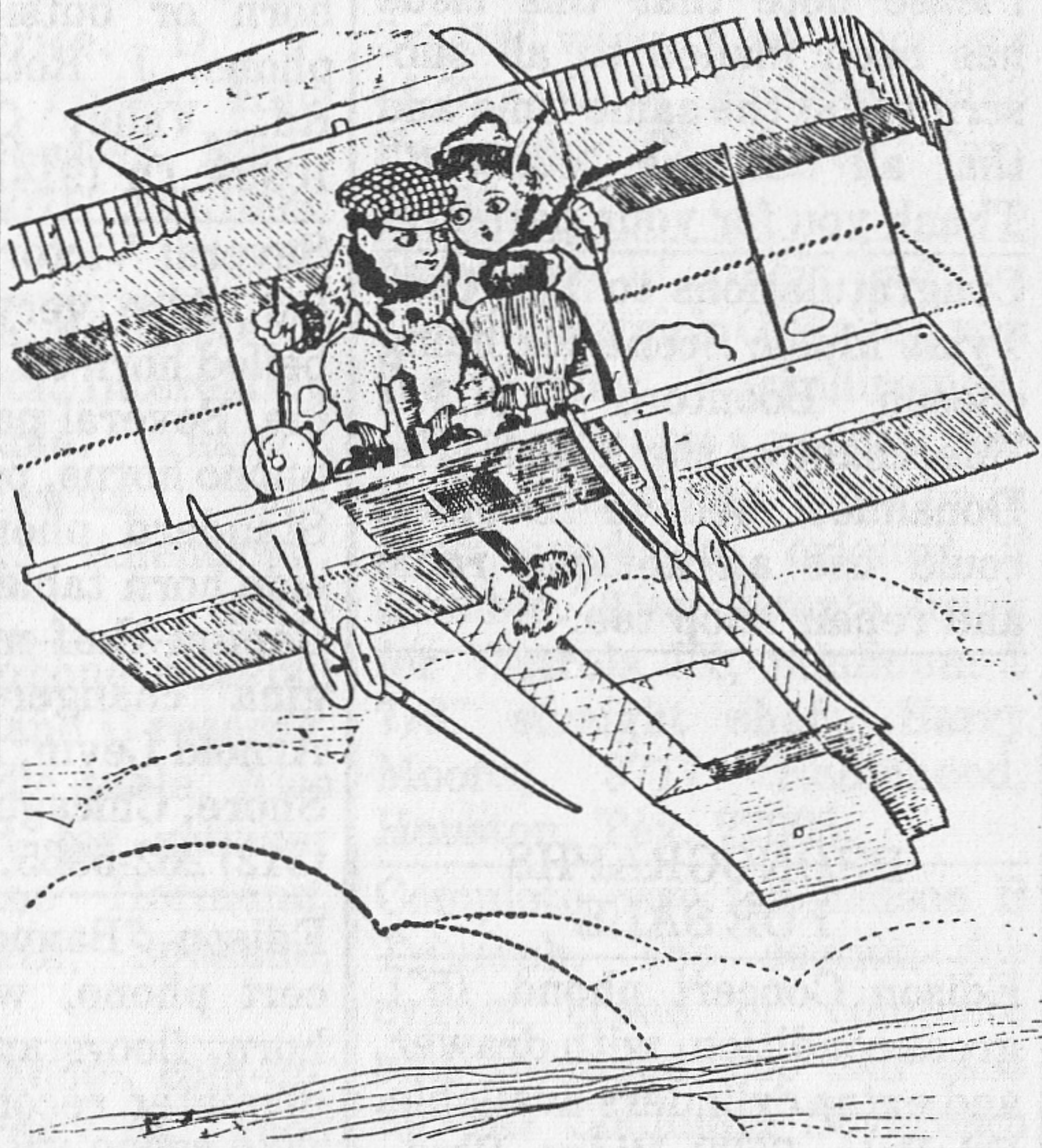
(Cont'd from page 6)

time to writing a book-length manuscript and temporarily put off writing "new" articles for *Hobbies*, since they have such an extended supply. This I would do without consideration of any financial gain of my own. If I retain health and strength, I'd feel a moral obligation to write the biography of a man who was not only a very great artist - the greatest of his type - but also in his later years one of my dearest friends.

Tim was a bit conservative in saying no one else was "better" qualified than Jim Walsh to write about Murray. Without vainglory, I can say that no one else who knew "The Denver Nightingale" as well as I did has the mass of information that I possess concerning him and could come close to producing an authoritative job.

So, what is it to be? Should I let my *Hobbies* Dept. "coast" on the ten-year supply of articles already in the Editor's possession and concentrate, once and for all, on telling the life story of Billy Murray as it should be told - preferably in book form - or should I simply dismiss the project and keep devoting all my time to building up a bigger *Hobbies* backlog, so that the Dept. can be kept going to the year 2000. Allen, and all the rest of you, I'd like to know what you think. □

Readers may reply to Jim in care of *Hobbies Magazine* or to APM. Please indicate your opinion, and whether you would purchase a book-length biography of Billy Murray, should Jim write it. **APM**



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## NEW DIRECTORY AVAILABLE

An interesting new Directory, in two parts, has been issued by Kastlemusick Magazine for collectors of recordings. The first part already published, runs 42 pages, and lists about 800 collectors of all kinds of records. The listings are extremely detailed, and covers both the U.S., Canada, and Europe. Dealers and other services are also included. The second part of the Directory will be sent soon. The only drawback we can see is the \$12.50 price, although for the 1200 names and addresses in the final edition, that's only a penny a name. Readers may order from *Kastlemusick*, 170 Broadway, Suite 201, New York, N.Y. 10038. □

## NOTICE

Please note that this issue has been mailed to all subscribers at the same time and that all ads are "current". Thank you for your patience.

Congratulations to **The Olde Tyme Music Scene** for being chosen Boonton, N.J.'s "Merchant of the Year!" The Donahues believe Boonton could use an antique radio and repair shop too.

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Several Victor horns, petalled. Also very large brass-belled horn off cylinder machine. Several painted cylinder phono horns, petalled. Edison Standard phono. Victor inside horn table model phono. Capital Cuff music box. Regina changer music box. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965. (2-77)

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**FOR SALE: Olde Tyme Music** has a) 20 Victor and Columbia catalogs from 1915-30 at \$8 to \$10 each; b) 30 Victor and Columbia supplements 1915-30, \$4 each; c) Victor Orthophonic reproducer, heavy brass wire style, with tone-arm from portable, \$40. d) Mae Starr Talking Doll, \$375. e) Mahogany Victor V with mahogany horn, \$650.; f) Victor oak School machine, complete \$850.; g) Ornamental desk replica of Edison Ticker Tape machine, \$10. Also, our usual well-stocked inventory of cylinders, 78's, 45's, LP's, etc. for the beginning to the advanced collector. All of the above plus post and shipping. Mail orders and WANTS catalogued and checked out monthly. **The Olde Tyme Music Scene**, 915 Main St., Boonton, N.J. 07005. Or (201) 335-5040. **EVERYTHING FROM Edison to ELVIS!**



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For sale or possible trade. Best offer for unusual "Rector" 2-min. open works cylinder phono, Pat'd August 15, 1905. Repro horn and reproducer, rest all original. Send SASE for info and picture if interested. Richard Cane, 8391 NW 21st Street, Sunrise Fla. 33322.

Victor I, \$350. Victor E, rear-mt., \$325. Victor P, \$395. Wooden horn Victor, \$450. Pathe cylinder phono, \$350. Columbia Oxford rear-mt. cyl phono, \$325. Edison Triumph \$350. Standard disc Model A, \$225. Flowered tulip horn for cyl. phono, \$85. Call Hoffman (516) 785-3949.

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Automatic Orthophonic Victrola, model 10-50. State cond. and price. D. F. Kerrigan, 725 Forest Hills Dr. SW., Rochester, Minn. 55901. Or (507) 285-1095. (3-77)

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Want Multiphone coin-op. cylinder player, in good condition. Will buy or trade. Dick Wilson, 703 Pleasant Hills Rd., Kingsville, Md.

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Want unusual upright inside horn phono's and sheet music - 1900-1930's. Vincent Chasse, 2721 SW 18th St., Ft. Lauderdale, Fla. 33312.

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Need copy of *Albert and the Lion* by Patrick O'Malley and the Flying Yorkshiremen. Also sapphire needle for Pathe reproducer, must be in good condition, original if possible. Also, female crank for Victrola IX, minimum 2 7/8" straight shaft. Barry Moore, 3717 Robinhood, Houston, Tex. 77005.

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Need Diamond A reproducer for Amberola IB. Can you help? Jay R. Roth, 76B Ridge Rd., Valley Cottage, N.Y. 10989. Or (914) 268-7906.

Need cabinet and/or horn for early Amberola IA (oval grill) in any restorable condition. Don Mayer, 2604 Roseberry Ave., Victoria, B.C. Canada. Or (604) 595-4768. (3-77)

Need original brace, cross-arm, reproducer, metal elbow and 21" horn for a front-mount "Ennis" model Talkophone; Edison Fireside horn; Victor III case and motor only; Amplifier SPU-35 for a Victor-Electrola. Will buy or trade. Harry Rubinoff, 4705 S. Country Club Way, Tempe Ariz. 85282. Or (602) 839-1101

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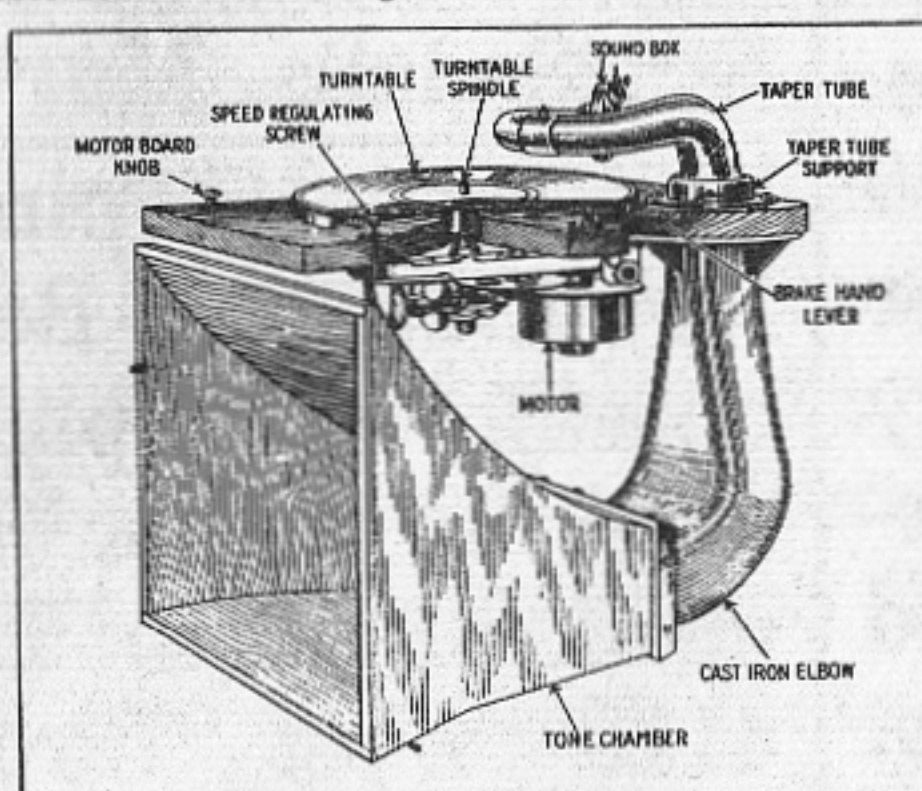


# The Orthophonic Victrola - Spring Motor Type

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Some Highlights of...

Vol. 1, 1903/04

Vol. 2, 1904/05

Mar. *Lambert loses suit to Edison*  
April *New advertising placards*  
May *Disc versus cylinder controversy*  
June *Future of the Phonograph*  
July *Phonograph installment plan*  
Aug. *Cut-away drawing of C Reproduser*  
Sept. *New style repeating attachment*  
Oct. *Uncle Josh writes a book!*  
Nov. *New style horn crane*  
Dec. *The phonograph and the Mojave*  
Jan. *A slap at disc machines*  
Feb. *Queen Victoria's recording*

Mar. *Concert now plays small records*  
April *Musicians no longer hate phonos*  
May *Bicycle & phono popularity*  
June *New suspension springs announced*  
July *Titles now embossed on cylinders*  
Aug. *Windsor and Majestic coin-slots*  
Sept. *Phono music on a donkey*  
Oct. *Marvels of the phonograph*  
Nov. *Wax records numbers and dates*  
Dec. *New record shelf ideas*  
Jan. *Edison declines Gold Medal at Fair*  
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We will shortly have two important new books on the phonograph: first, a 64-page Museum Guide to the Phonograph, with 75 pictures. Second, a 142-page Symposium on the Phonograph with over 70 illustrations. As both of these beautiful books are extremely limited editions, please drop us a line if you would like to be notified upon their arrival. **APM**

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To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine *The Hillandale News*, by airmail for \$8.00 per year, or \$6.00 via seamount. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made to **C.L.P.G.S.**

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## PRINTED ITEMS FOR SALE

*Talking Machine Review International*: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$5.50 or \$10 by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Road, Bournemouth England BH6 4JA.

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Diamond Disc Catalog (reproduction), lists over 700 titles (52000 series), 32 pages (title, number, artist), \$2.00; 3½" Victor dog (plaster reproduction - just like the original) \$3.00. **NEW ADDRESS**: Jerry Madsen, 1372 Park Road, Bloomington, Minn. 55420.

Don't delay any longer if you have already obtained your souvenir Phonograph Centennial Calendar, 1877-1977, printed on glossy stock, full color, shows 6 different Edison phonos. Only \$2. ea. plus 50¢ shipping. Satis. Guar. Charlie Hummel, 61 Laurel Drive, Wayne, N.J. 07470.

## PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold and traded. Please write to Tim Brooks, 1940M 80th St., Jackson Heights, N.Y. 11370

Victor Orthophonic literature and manuals, ads, etc. Xerox or orig. for research. Jim Buchanan, 1046 Wagner, Philadelphia, Pa. 19141.

Literature on center wind, hand-crank Berliner. **APM**

## ITEMS FOR TRADE

**US COINS**, large, Indian, Lincoln cents, through Peace dollars, (no gold), for cylinder phonographs and disc phonographs with outside horns. Harold Garrett, 1617 E. 7th St., Sedalia, Mo. 65301.

Will trade 5" pink Lambert for Duplex, Berliner, or possibly Zonophone, Lakeside, or Victor VI parts I need. **SASE to: Loyd Davis**, 4118 West 73rd Terrace, Prairie Village, Kan. 66208. (4-77)

1951 Kaiser, 1951 Henry J Six, 1951 Packard, 1948 Nash, 1959 Metropolitan coupe, 1958 (?), Metropolitan convertible, 1953 Studebaker. Cars restorable, not running, but reasonably complete. Trade for cylinder phonographs, or disc phonographs with outside horns, or sell - \$200 per car, here. Harold Garrett, 1617 E. 7th St., Sedalia, Mo. 65301.

Upper chassis, with repeater and counter for Edison coin-op Eclipse, for what have you? Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

## MISCELLANEOUS FOR SALE

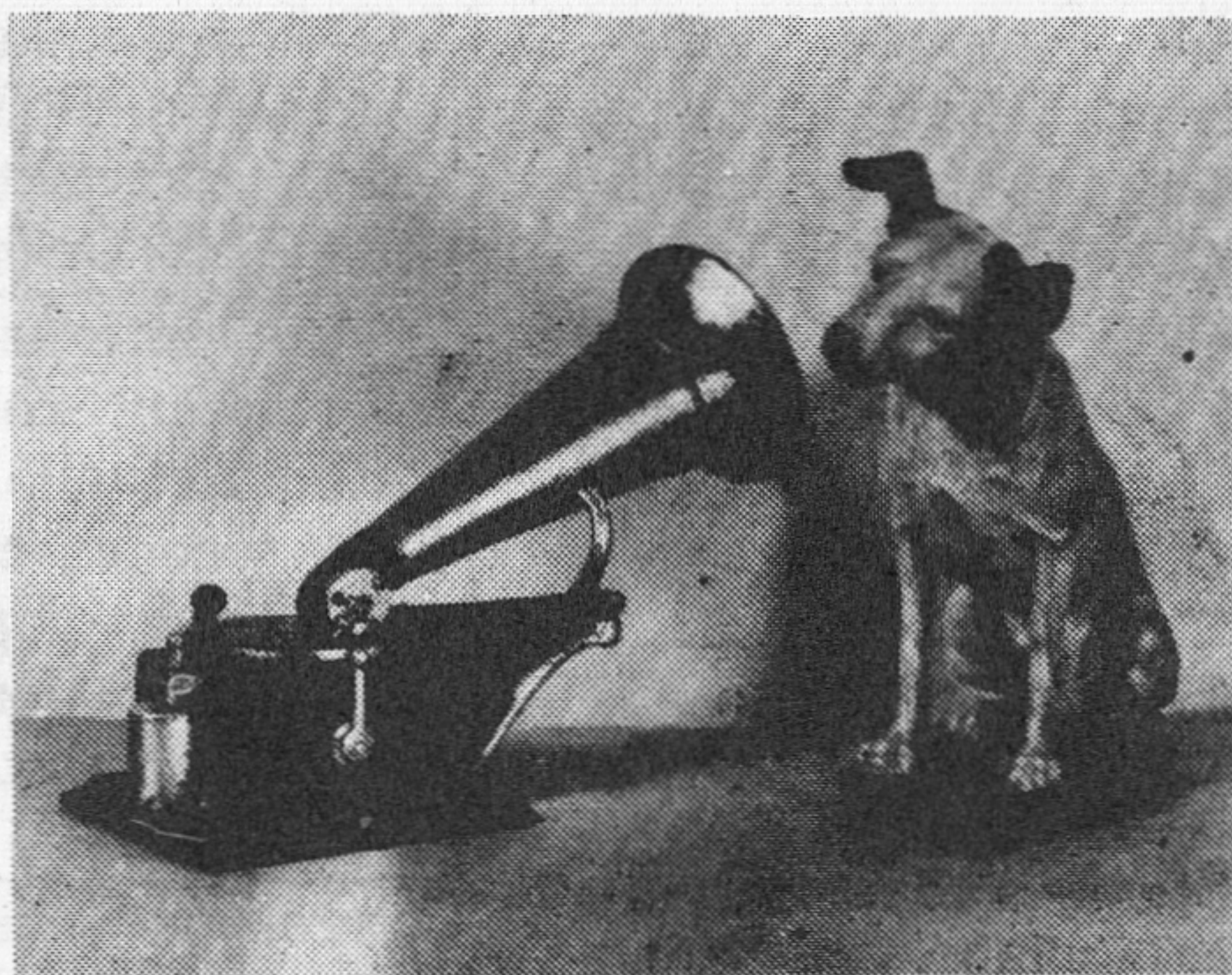
**Wurlitzer Theatre Pipe-Organ**: 2 manual - 8 rank organ with 2 consoles, and ranks of flutes, tibia, vox humana, violin, salitional, violin celeste, diapason, oboe horn, complete toy counter (sound effects), blower (single phase, 110 volts, all \$3995, buyer to pick up. Keith Taylor, 235 Nutley Ave., Nutley, N.J. 07110. Or (201) 775-2148.

Beautiful Columbia Graphophone Award Decals, gold, \$1.25 ea./\$5.00 for five. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030 (2-77)



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An authentic history of *The Victor Talking Machine Company* and biography of its founder, written by his son. Profusely illustrated and with fascinating information heretofore undisclosed, it is well worth reading by anyone interested in antique phonographs and records. Also includes a complete patent list of Johnson's inventions. A must for collectors!

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Beautiful replicas of Dancing Rastus phonograph toy, as seen in April 1973 **APM**. Only \$38.50 complete, plus \$1 shipping. Rare Uncle Sam Kicking the Kaiser has lively action, only \$46.50, plus \$1 shipping. Spare parts available. Elegant steel wall racks, specially designed for cylinder records, holds 50 securely, as seen in **APM**. Only \$12.50 ea. or \$60. for six, allow \$1 ea. for shipping. Record sleeves available: 7" size, 10/\$1 or 100/\$7.50; 10" size, (perfect for Diamond Discs), 10/\$1.25 or 100/\$10.; 12" size, 10/\$1.50 or 100/\$12.50. Sturdy green, add extra for shipping. SASE for latest parts list. All phono repairs guaranteed. **Zalewski Talking Machine Works, 30 Lakeview Drive, Patchogue, N.Y. 11772.**

Steel needles — 200 filter point in attractive sealed gold tin: \$4.50 ea., 3 tins for \$11. Envelope of 200 loud or extra loud \$3.50 ea. or 3 envelopes for \$9. Larry Hollenberg, 2418 S. 13th Street, St. Louis, Mo. 63104. (8-77)

Decal for all Edison Standard machines, bed plate border, original gold leaf design, \$5.50 ppd. for set, USA. O. J. tribe, 135 Preston Ave., Logan, Utah 84321. (3-77)

2 Edison C reproducers, 1 Diamond B reproducer, \$65. ea, plus post. Many parts available, disc and cylinder. Send list of wants with SASE. David Gulliksen, 1520 Park Avenue, Bridgeport, Conn. 06604.

Reproduction of Victor IV back mount cast iron arm, machined and ready for you to finish, \$35. plus post. Stick on decal for same, \$6. ppd. O. J. Tribe, 135 Preston Ave., Logan, Utah 84321. (3-77)

## MISCELLANEOUS WANTED

Need any help or information on Harmograph Type H5135, enclosed horn type, pat. 24747, manufactured in St. Louis, Mo. Bobby Stanphill, Rt. 1, Box 308A, Seligman, Mo. 65745. Or (417) 662-8782.

I am interested in any information concerning the Pathe Actuelle phonograph, large wooden cabinet, paper amplifying diaphragm, sold in America. Joseph Pierson, 1125 5th Ave., New York, N.Y. 10028.

Correspondence desired with collectors Berliner - Victor III, circa 1908, serial no. 32000 range. Don M. Hatfield, 2614 Etna St., Berkeley, Calif. 94704.

Frankart statues from 1920's and 1930's. Please describe and price. Daniel Kerrigan, 725 Forest Hills Drive, SW, Rochester, Minn. 55901 (3-77)

**APM is always looking for xerox copies of unusual phonograph catalogs, and will buy or trade for them. Information will be shared with our readers.**

## ANTIQUe SHOPS

**The Antique Phonograph Shop**, recently featured in the August 12th edition of the *New York Times* carries all makes of phonographs, repairs, parts, cylinders and disc records, & accessories. Located conveniently on Long Island in New York, just 1½ miles east of Cross Island Parkway, exit 27E, at 320 Jericho Turnpike, Floral Park, N.Y. 11001. Shop hours are: Thursday & Fri. 11 am -4:30 pm and evenings 6-9 pm and Sat. 10 - 6 pm, and also by app't. Dennis Valente, **Antique Phonographs**, 320 Jericho Turnpike, Floral Park, N.Y. 11001. Or (516) 775-8605. Give us a call! (5-77)

## ANTIQUe SHOPS

**OLD SOUND!** A Museum of antique phonographs and recording technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. **Old Sound**, Rt. 134 near 6A, East Dennis, Mass. 02641. Or (617) 385-8795. (4-77)

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## SERVICES

Phonograph cabinets, exact reproductions, complete boxes and lids for Edison Homes, Standards, Gems, Firesides, Triumphs, Operas, etc. Also separate items for above: moldings, corner posts, handles, etc. Other items being made. 16-page illustrated Catalog, only 50¢. Bill Moore, 575 E. San Pedro #21, Morgan Hill, Calif. 95037 (4-7)

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Custom repairs. Will convert your Victor Exhibition reproducer to long throat for only \$19.95 ppd. Just send us the back flange. Guaranteed identical to original. **Star Phono Service**, 609 Fermery Drive, New Milford, N.J. 07646. (5-77)

If you have a patent number or date on your records or machines and wish further info, drop a line to **APM!**